

MUSEUM NEWS

NUMBER 119
MAY 1950



GALLOPING HORSE—DETAIL

EDGAR DEGAS

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"It is the movement of things and people which amuses and even consoles me," Edgar Degas wrote. "If the leaves of trees did not move, how sad the trees would be, and we too."

This ceaseless concern with the expression of movement is perhaps the dominating characteristic of the art of this distinguished nineteenth century French painter and sculptor.

Best known today for his paintings and pastels, and celebrated for his abilities as a draftsman, Degas for many years augmented his search for form in action by means of a considerable number of small sculptures. Modelled in wax or clay, these figures of moving horses, ballet girls, and a few portrait heads, often have the appearance of a fresh and hasty sketch. Actually, Degas worked in a slow and painstaking manner. As he once wrote, "In art nothing must seem accidental, not even motion."

Degas left the small sculptures, the results of his studies in expressive gesture, scattered about his studio. After his death, in 1917, many of his sculptures were found to have disintegrated. Of the few still in good condition, about seventy were cast in bronze. The Museum's newly acquired Galloping Horse is one of the most interesting of these. Modelled with no attempt toward "finish" or "effect", the sculpture is an extraordinarily direct study of a horse in action.

Edgar Degas is the subject of one of the Museum's exhibits this month. Pastels, sketches, drawings and bronzes, by the artist—as well as a group of photographs of Degas—reveal the essential honesty and integrity of this artist who said, "They call me a painter of dancers, not understanding that for me the dancer has been a pretext for . . . rendering movements."





ROMANTIC LANDSCAPE WITH A CASTLE

REV. WILLIAM GILPIN (1724-1804)

ENGLISH WATER COLORS AND DRAWINGS—In the eighteenth and early nineteenth century watercolor painting developed from the earlier tinted outline drawings to the status of a fine art, especially in England. A group of sixteen water colors and drawings by leading eighteenth century English artists has recently been acquired by the Museum and is shown in Gallery 17.

OUR PARENTS AT WORK—Mothers and fathers of the 8- and 9-year-old children in the Museum's Saturday art classes will see themselves in a group of paintings displayed in the Ground Floor School Lobby 201. The problem was to show either parent at typical work. Accompanying captions written by the children add interest to the pictures.

WORK OF LOUIS U. BRUYERE—In Gallery 8, oils and water colors by this well-known Toledo artist and architect will be shown from May 14 through June 11. Mr. Bruyere's work has been exhibited in the Ohio Water Color Society, American Water Color Society, and New York Water Color Club shows as well as in the annual exhibitions of the work of Toledo artists.

CONTEMPORARY ITALIAN DRAWINGS—From May 21 to June 15 drawings by artists working in Italy at the present time will be shown. The drawings were selected and are being circulated by the American Federation of Arts.

ADMISSION FREE AT ALL TIMES

OTHER days, 9 A.M.-5 P.M.

HOLIDAYS, 1-5 P.M.

HOURLS: SUNDAY, MONDAYS, AND

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CHAMBER MUSIC SERIES FOR 1950-51

In the Auditorium — Tuesday evening at 8:00 P. M.

THE MONATH QUARTET—PIANO AND STRINGS

October 24

RALPH KIRKPATRICK, HARPSICHORDIST

November 14

MACK HARRELL, BARITONE

January 9

THE BUDAPEST STRING QUARTET

February 13

TICKETS FOR THIS SERIES WILL GO ON SALE IN THE FALL

BLUE AND RED SERIES PERISTYLE CONCERTS 1950-51

Tickets are on sale *now* at the Museum Concert Office located at the Peristyle Entrance. Open Monday through Friday, 10-12 A.M. and 2-4 P.M. Saturday 10-12 A.M.